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unpretentious manner is a sound basis of ideas and experience. There are many touches of keen analysis, as in the discussion of the effect of realism on *Cyrano de Bergerac*; of astute discrimination, as in the comparison of Sudermann with other recent dramatists; and of critical insight, as in the inquiry into the nature of problem-plays and (at greater length) of our idea of tragedy. Professor Hale has the gift of speaking concisely, clearly, and as it were by the way, about things that are usually discussed in terms that puzzle the reader. Good examples are his definition of a mystic on page 180 and his summary and illustration of the main elements of "modern technique" on pages 108-110. What one likes about his book, in addition to the sanity of its judgments, is its presentation of essentials in language whose meaning can readily be grasped. The least convincing argument advanced is that which maintains that, apparently for some vague fundamental reason, "whatever may be the tendency and nature of the Latin races, the English and Americans do not value poetry at the theatre or anywhere else in public." It is a matter of regret (for which Professor Hale is not responsible, however) that no American was found worthy of being ranked with the dramatists discussed. The volume is provided with an index and a summary of first performances of publications.

GARLAND GREEVER.

REMINISCENCES. By Goldwin Smith, D.C.L. Edited by Arnold Haultain.
New York: The Macmillan Company.

Looking back over the scenes and incidents of almost eighty years ago, it is no wonder that Goldwin Smith should have felt at times as if he were "writing of antiquity." And yet how vividly he brings these scenes and impressions before his readers. One would like to pause on his life at Oxford, where he saw Newman, Manning, Pusey, and Keble, and had among his most notable contemporaries Matthew Arnold, Freeman, Temple (afterwards Archbishop), Arthur Hugh Clough, Stanley, and Jowett; and would like to say something of his social life in London, his experiences as a journalist, his connection with public men, his Oxford professorship, his trip to America during the

Civil War, his coming to Cornell in 1868 as Professor of History, and his life in Canada, where he died almost exactly two years ago. He tells it all himself in such clear, easy, delightful style, that one must read it to appreciate it.

And yet, despite his brilliancy of mind, his candor, his fearlessness, his love of truth, the impressions we get of the man are not altogether attractive. An ardent liberal, tending often to radicalism, he had only vituperation and abuse for those who held views opposite to his own, and for his political idols he has nothing but praise. As revealed in his reminiscences, his disposition impresses one as cold and hard and altogether lacking in sympathy and tenderness, though enlivened at times by flashes of ironical humor. And his views on public questions are set forth with egotism, cocksureness, and dogmatism. To the very last he was a fighter and a worker. In 1909, at the age of eighty-six, he looked forward to a renewal of his lectures at Cornell. "That hope was suddenly blighted, that door to a happy and perhaps not unfruitful old age and exit was shut. I received a shock which ruined my intellect, my memory, my powers as a teacher." On February 2, 1910, he fell and broke his hip, and though he recovered from the accident, the end came not long afterwards.

THE NEW LAOKOON. By Irving Babbitt. New York: Houghton Mifflin Company.

Finding himself face to face with what he considers a new confusion of the arts, Mr. Babbitt has written this volume with the object of defining the nature, function, and limitations of the particular arts. He carries the reader quickly over a wide extent of difficult country; and the book is interesting, full of information, and at least commendable as an able effort towards clearness of thought.